

RAY LEWIS
EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

CANADIAN MOVING PICTURE

Digest

THIRTY-SIXTH YEAR OF PUBLICATION 1915-51

Vol. 43, No. 19

TORONTO, CANADA

August 18, 1951

TRUE OR FALSE?

A RECENT issue of Fortune states "Exhibitors Marked for Slaughter, as only group in competition with television." True or False?

Council of Motion Picture Organizations and Variety surveys reveal new Drive-In theatre construction and new theatres constructed outnumber theatres closed. True or False?

Council Motion Picture Organizations states that the theatres closed in U.S. "fringe theatres" which would probably be closed had there been no TV competition." True or False?

Fortune story states Hollywood could win TV control if willing to risk its own money, but further states this would require reorganization and elimination of Old Guard, the latter unwilling to risk personal fortunes "at peril of being wiped out." True or False?

Story states that Theatre TV more of Delaying Tactics than weapon in industry's fight against TV, because "it has no defense against the comforts of Phonevision." True or False?

Motion Picture Daily issue Aug. 9, states "Theatre attendance increasing for the third consecutive month," True or False?

Current Life magazine has feature story captioned, "Now It Is Trouble That Is Super-colossal In Hollywood." True or False?

"The population of the U.S. has increased more than 28 million, the national income has tripled. But theatres are closing, all over the nation and the moving picture business keeps going downhill," says story in Life. True or False?

On ten pages, Life, presents the death-knell of the industry in a feature story by Robert Coughlan and sums up the story with, "The box-office is down. It is down not merely from the wonderful years of the middle '40's. It is down in attendance figures almost to the level of 20 years ago; down while almost every other industry in the country has been setting production records, and the consumption of almost

all other goods and services has gone steeply up. 1951 figures indicate the trend is down still more. Theatres are closing—100 in the Philadelphia exchange area in the last year; 31 in Cleveland, 134 in Southern California, some 3,000 in the whole U.S. The name of the curse that has fallen on Hollywood is Television." True or False?

"The Lost Audience is made up of people about the age of about 35—who, having arrived at maturity, found themselves no longer moved by the simple-minded stories which Hollywood mainly has served up for their entertainment." True or false?

"If TV, with the limited audience and generally mediocre programs of the present, has seriously effected the movie box office, how much more serious must be the effect when the fabulous infant comes of age? True or false?

"There is a reasonably good chance—that the movie colossi, the great glamour factories that to the average moviegoer are Hollywood, will come tumbling down." True or False?

"Charles Skouras predicts that 40 percent of the country's theatres will close in the next five to seven years.—Others have estimated the fatality up to 90 percent." True or False?

We have some very brilliant men in our industry, who love nothing better than to deal in facts and figures, as a matter of fact, figures are a most glamorous magnet to them. These men have available, for a reply to this funereal Life story, the necessary facts and figures to discredit the statements which have been made in Life's Coughlan story, by the publication of such facts and figures, without giving Coughlan or Life any more publicity than is absolutely necessary.

By this statement I mean, that the Denial Story should not be offered to Life for publication, other than the briefest letter of denial which states, "This Industry can prove that the Coughlan story is fiction and not fact,

the facts and figures to disprove your Coughlan story can be read in— (name of another magazine).

Apropos of Life's obituary notice of our industry, we note that on Nov. 6, 1950, Columbia Pictures' management, effective as of Aug. 1, 1950, entered into an agreement for the company with four banks, First National Bank of Boston, Bank of America, National Trusts and Savings Association, Manhattan Company, under which maximum loans of \$12,000,000 were made available up to July 31, 1951. On the day the agreement was signed, Columbia borrowed \$7,200,000. No additional money was borrowed since that date.

Columbia issued a document on Wed. Aug. 8th setting out the company's loan indebtedness. Columbia's management reported that notes outstanding, to the four banks as named, totalled, \$6,500,000, following a payment made of \$700,000, the first payment to be made under the agreement which designates July 31, 1956, as the date on which all the loans mature.

Evidently these four banks do not look on the industry with such a gloomy viewpoint, as does the story to which we have referred, since they loaned one company-member of our Industry \$12,000,000 a year ago, and business cannot be so "down-the-hill," when close to a million dollars can be repaid on a loan in a year.

Leonard Goldenson advised the United Paramount Theatres stockholders, that July box-office grosses were ahead of July 1950. Other exhibitors report that the theatres have been grossing September figures in a very hot July Month.

Robert J. Donnell advised Compo, that grosses in Texas were up 25 percent; on the Coast National Theatres report a 10 percent increase in business; in Pittsburgh it is reported that business is up 15 percent. In New York the big pictures with their phenomenal

(Continued on Page 6)



**BUSIEST
MAN OF
THE YEAR!**

Pity the poor traffic cop at Radio City Music Hall. It's been a nightmare for him. After 10 record-breaking traffic-jammed weeks of **"The Great Caruso,"* **"Show Boat"* sailed in. The grosses and the crowds are bigger than ever. The traffic cop remembers that M-G-M started it in November with **"King Solomon's Mines"* followed by **"Kim,"* *"Father's Little Dividend"* and **"Royal Wedding."* It was one M-G-M traffic problem after another! He thought nothing could top those **"Caruso"* crowds but **"Show Boat"* in the hottest days of summer is setting new Music Hall records. All over the nation it's the same, the box-office toppers are M-G-M.



**BUSY
LION!**

Big chief Leo, the Leader, has hit a stride unparalleled in film history. Soon you'll hear about the next big M-G-Musical **"An American In Paris."* It's smart to know what's what with the company that's hot.

**(Asterisks denote Technicolor)*

RAY PRESENTS



AT the Imperial, Toronto, there is that most delightful Walt Disney, RKO, Alice in Wonderland picture. Interestingly, there are as many adults, men and women, and it is difficult to discover who is the more excited about this Alice in Wonderland venture, the grown-ups or the children.

I am in receipt of a brochure on David and Bathsheba, which was prepared and designed by Arthur DeBra,

Director of Community Relations for the Motion Picture Association of America. This brochure contains a letter from Arthur DeBra, to you, to me, to that person who receives the Brochure.

The letter, which is addressed to a Dear Friend, reads "Sometime near the middle of September, Twentieth Century-Fox will release its photoplay David and Bathsheba. In my judgment it will be more than one of the greatest pictures of the coming season, it will be a favorite with audiences everywhere for many years to come.

"Into it Darryl Zanuck has put a magnificently conceived story, a cast of unsurpassed talent, superb direction, and much, I suspect, of his own heart."

IT IS quite a lengthy letter, presenting the highlights of this picture, from its technicolor beauty, its spectacle, its warmth, its characterizations, its multiple appeal, to the concluding paragraph, "If David and Bathsheba had no more than recaptured the living history of that day as it was, it would have been a magnificent achievement. As a background against which to view the revival of Israel, it has inherent in it political and social significance of great moment. For it was from Israel that our democratic ideals first sprang out of the concept of the equality of men."

In the cast of David and Bathsheba are Gregory Peck as David and Susan Hayward as Bathsheba, Raymond Massey as the prophet Nathan, who, after the prophet Samuel had anointed David as King, advised the King in Affairs of State; Kieron Moore as Uriah, the soldier-warrior whom King David sent to his death because of his love for Bathsheba; Jayne Meadows, as Michal, the daughter of King Saul, whom David married, Walter Talun as Goliath, whom David, the shepherd-boy slew with a stone from his sling, and Francis X. Bushman as King Saul, who conjured up the Witch of Endor, for his own doom.

CURIOUSLY, as I think of the story of David and Bathsheba, with its background of King Saul, I think of the story of Macbeth, as written by William Shakespeare. There is a similarity in the characters of Macbeth and King Saul, there are the witches, also, whom Macbeth consults.

An evil spirit troubled Saul as it did Macbeth. Do you, who know the story of King Saul, remember when the ghost of Samuel came, and Saul bade him to speak, that Samuel did say, "This night thou and thy sons shall be with me?" The spirits prophesied the same fate for Macbeth.

Shakespeare, that great story-teller, who found many of his stories in antiquity, found much of the characters and plot for Macbeth and for Richard III in the Bible. Recently, I read that Richard III was not as Shakespeare drew him, that he was not a villainous hunch-back, and that his was not the crime of murdering the Princes in the Tower of London. But Shakespeare's Richard III is such a superb villain that it would be difficult to accept another portrait of him.

However, in the stories of the Bible, as these have been written, it is significant that there has not been

any attempt to forget that even King David, whose Psalms have led men to praise and love the Lord, committed a grievous sin in his love for Bathsheba, was denounced by the prophets for this sin, and that the child, who was born out of his lust, died.

THE scribes might have fictionalized this sin of King David, but as you will note, the writers of the Bible were poets, historians, dramatists, but in writing of historical characters, they presented men and women as they were, with all their greatness, with all their weakness, they followed no precept that a King could do no wrong.

I am eagerly looking forward to seeing David and Bathsheba, as I am to seeing MGM's Quo Vadis. I have a personal interest in Quo Vadis, because I was in Rome at the studio where Quo Vadis was produced, and saw a good deal of the preparations being made for this production, the burnishing of the armour, thousands and thousands of helmets, breast-plates, shields, spears, a huge studio, which housed these implements of war, which towered to the ceiling.

THERE are several notable pictures coming, and Compo will have much to tell movie patrons, who have already, in the currently fine pictures being presented, among which are spectacular productions, pictures which present powerful stories, musicals, comedies, pictures from Hollywood with unusual themes, from England, from France, from Italy, and a few from other countries, revealed to us a pleasurable Motion Picture season.

I hear fine reports on Captain Horatio Hornblower, as an example, in our trade press, Horatio, in Washington, in three Warner theatres, two mid-town and one suburban, is doing big business in all three, and the box-office is ringing up \$32,000. Which reminds me I received a letter from my grandson, from Phoenix, Arizona, Ray Lewis Smith, Jr., who is thirteen, and who writes, "Tomorrow I am going to see Captain Horatio Hornblower with Gregory Peck and Virginia Mayo, and boy that's going to be good. Coming soon is David and Bathsheba, with Gregory Peck again and Susan Hayward, and boy that's going to be real good. It seems to me it's going to be another great like Samson and Delilah, but I guess if anyone will know all about it you should." Looks as if I have another showman in the family.

ON 'AUG. 6th, Warner Bros.' celebrated the 25th anniversary of their company's first commercially successful Talking Picture. It was twenty-five years ago, Aug. 6, 1926, that Harry M. Warner, Jack L. Warner, Major Albert Warner, and the late Sam Warner first presented a program of Sound films at the old Warner Theatre, Broadway and 52nd St., New York.

Will Hays, who was then president of the Motion Picture Producers and Distributors Association, addressed the audience from the screen. The New Philharmonic Symphony Orchestra was presented on film, and such artists as Mischa Elman, Marion Talley, Efram Zimbalist, Harold Bauer, Roy Smeck, Giovanni Martinelli, Anna Case, the Casinos, and the Metropolitan Opera Chorus. The New York Philharmonic, conducted by Henry Hadley, also, played the synchronized musical background for the feature picture, Don Juan, starring John Barrymore.

THE Council of Motion Picture Organizations has made an appeal to the Secretary of Commerce, Washington, D.C., from the action of the Department of Commerce of April 8, 1951, removing the motion picture industry from the "List of Essential Activities," as hitherto established by the Department action August 1, 1951.

(Continued on Page 6)

DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

Toronto and District

BILL PRESS

The regular-price release of "Cy-rano de Bergerac" in Ontario finds the picture lined up for theatres of different chains, including Famous Players, Odeon and 20th Century theatres.

After an extended first run in Toronto at one of Mrs. Yvonne Taylor's specialty theatres, the regular local engagement has been booked into the Odeon Theatre.

Around the province, typical popular-price bookings have included the Odeon at Kingston and the 20th Century Elgin Theatre at Ottawa.

The Shea's has been joined by the Eglinton in presenting day and date, top flight features. The new dual policy was led off with Warners' "On Moonlight Bay."

Prince Philip, Duke of Edinburgh, became an honorary member of the Variety Tent in London, England, in fulfilment of a promise after the club had raised a considerable sum for a British project.

As the only other Variety Tent in the British Empire, the Toronto Club is pondering the question of doing something special on the occasion of the visit of Their Royal Highnesses in Toronto next October.

In its 14th week at the Hyland Theatre, "The Browning Version"

has equaled the house record of 14 weeks for "The Chiltern Hundreds."

Something to look forward to in September will be the international premieres on Sept. 22 in Canada and other parts of the Empire along with the Royal Show on the same date of "The Lady With a Lamp" starring Anna Neagle.

Princess Elizabeth and the Duke of Edinburgh are scheduled to attend the Royal Show at the Plaza Theatre in Piccadilly, shortly before sailing for Canada.

THE CANADIAN MOVING PICTURE DIGEST

Entered as Second Class Matter

RAY LEWIS
Editor-in-Chief

Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED
21 Dundas Square - Toronto
Telephone: WAverley 8696
Cable: Raydigest

Established 1915. Publication weekly.
Subscription: \$5.00 yearly

— Correspondents —

A. L. FAIRWEATHER..... Saint John, N.B.
J. J. CONKLIN..... Winnipeg, Man.
BRUCE PEACOCK..... Regina, Sask.
JACK DROY..... Vancouver, B.C.
WILL McLAUGHLIN..... Ottawa, Ont.
BILL PRESS..... Toronto, Ont.

"Showmanship" Keynote For Hallmark

Following an evening of "fun and frolic" at Kroger Babb's spacious "Intermission Cottage" on Buckeye Lake, business sessions started last week in the ballroom of the Lancaster Hotel, Lancaster, Ohio.

President of Hallmark Productions, Kroger Babb started the four-day meet on an optimistic note. "Show business is better today than it was six months or a year ago. 'From all indications,' he said, 'theatre business will continue to improve with a terrific upturn in theatre attendance in November.' Pointing out the government restrictions on credit buying he noted the steady increase in theatre attendance while retail business had dropped off. 'Now is the time,' he said, 'to stop crying the blues and get back to show business and SHOWMANSHIP.'

Babb emphasized, at every turn, the importance of SHOWMANSHIP by saying: "We have grossed more than \$19,000,000.00 with 'Mom And Dad' and at the present time (and only the surface has been scratched). 'The Prince of Peace' has passed the \$4 million dollar mark at the boxoffice. These

figures were not reached by pushing our product into theatres and then forgetting about them but by selling them . . . by every known device coming under the head of SHOWMANSHIP . . . and thus creating in the minds of the buying public, that all-important desire to see our product."

Bob considers his latest production, "Secrets of Beauty," the most significant picture in years. In the unfolding of a powerful love story the film also brings to its women-only viewers the beauty and charm secrets of Ern Westmore, Hollywood's internationally known beauty consultant to hundreds of screen stars. Babb shrewdly gave Secrets Of Beauty a stellar cast. In addition to Westmore the players include Julie Bishop, Richard Denning, Myrna Dell, Ginger Prince and Larry Blake.

Exploiters, agents, unit managers and zone managers from every state in the Union and special representatives from Australia and Canada were in attendance. The Canadian delegates consisted of George Altman, Babb's personal representative in Canada and Doug. Rosen, general manager and Larry Stephens, publicity director of International Film Distributors, Hallmark's distributors in Canada. Many home-office employees from Wilmington were also in attendance and Ern Westmore accompanied by Mrs. Westmore and Mildred Horn who scripted "Mom And Dad," "The Prince Of Peace," "One Too Many" and "Secrets Of Beauty" flew in from Hollywood to join the conventioners at Babb's cottage on Buckeye Lake.



ENTRE-ACTE . . . between acts at Kroger Babb's party at the Sea Breeze Hotel, Buckeye Lake, Ohio, Doug. Rosen, I.F.D.'s general manager and Larry Stephens, Canadian publicity director are taken to a quiet corner and "shot" all to pieces.

SHOWMEN! SEND YOUR ENTRIES IN NOW!

"... Packs a terrific punch"

The Film Daily.



"... full of passion and pageantry."

N.Y. Herald Tribune.

"... the film is a tremendous inspiration for Catholics everywhere."

The Catholic World.

"... it draws tremendous force from the performance of St. Benedict by Fosco Giachetti, an intense actor with smouldering eyes."

N.Y. World-Telegram.

"... an inspiring import."

Daily Mirror.

"... a swift-moving, gripping, episodic story."

Motion Picture Daily.

AN
ALLIANCE FILMS LTD.
RELEASE

A SPECTACULAR ITALIAN PRODUCTION
ENGLISH TITLES

TRUE OR FALSE?

(Continued from Page 1)

runs have sent the box-office up 20 per cent, and in Chicago, business is up, in Detroit, where show business was badly affected through the automobile industry's shift to war production, box-offices are now improving.

In St. Louis, the line-ups are beginning to be evident. Melvin Fox, who heads a circuit of twenty-four theatres in Philadelphia, made a statement that the box-office is up over last year by 10 per cent.

When we take a look at some of the figures which pictures are grossing, we do not require any fiction-writer, or statistician to prove to us that when our industry gives the public what it will enjoy, this public will, literally speaking, almost break its neck to get into a theatre, where the picture it wishes to see is showing. Particularly is this a fact, if pictures are backed up with ballyhoo of the good old motion picture days, when writing million-dollar profits on pictures, on the white tablecloths in restaurants prevailed.

This industry cannot be dying on its feet when you read of the discussions on the Anglo-American agreement in respect to increased millions of dollars for remittances. Everyone must be fairly certain the money is going to be taken in at the box-office to compensate for all the lengthy discussions which have been taking place. Last year it was \$17,000,000 which the U.S. distributors could take out of Great Britain, this year it will be closer to \$25,000,000, and these figures do not represent box-office grosses, they are distributors' share for Export of dollars only. There are a good many other countries in the world in which there are conferences in respect to Export dollar agreements, the money must be there, or expected to be there, or there would not be so much talk about how much the U.S. distributors can Export in dollars.

Radio Corporation of America is paying for display advertisements to advise exhibitors "it has boundless faith in the future of theatre business" and it is offering long-term financing, whereby, exhibitors can modernize their theatres, to give their patrons better service and to increase their box-office.

Radio Corporation of America, you will admit is no "piker" organization, it states, "RCA, more than any other company in America, knows the interrelations of theatre business, theatre television, and home television. Because RCA pioneered in all three fields. Armed with all this knowledge RCA stands ready to pour more millions of dollars into the theatre business right now: Because when all the facts are known, the future of the

theatre business still looks good." Is this statement True or False?

A recently issued report by Atlas Corp. shows that this Company still holds 76,500 shares of RKO Pictures common stock. When the new RKO Pictures company securities were issued, Atlas, which had contracted to purchase this stock about a year ago, prior to the Separation of theatres from exhibition and distribution, fulfilled its commitment. There are some rumors that Atlas would like to secure control of RKO, but these rumors are denied. What is of interest is the fact that neither Atlas, nor David J. Greene, the latter who is said to control about 300,000 shares personally, nor Howard Hughes, who controls 929,020 shares, feel that this industry has been "going-down-hill" during the past year nor is it verging close to a speedy descent in the current year.

We could take the box-office grosses of a few theatres, in a few cities, and total these up to million dollar figures, but we leave such compilation to those, whom we previously mentioned, find such occupation of figure-finding most glamorous.

It was not our intention to answer the questions, True or False, but rather to present a modest array of facts and figures as an incentive for a more detailed elaboration. As a parting fact, we have noticed that Paramount Pictures Corp. estimates the earnings of the Corp. and its consolidated domestic and Canadian subsidiaries, for the second quarter ended June 30th, 1951, at \$1,421,000, after provision had been made for United States and Canadian income taxes. The earnings represent sixty-two cents per share on the 2,302,140 shares outstanding, and in the hands of the public as of June 30, 1951.

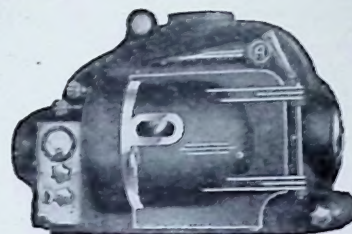
Consolidated earnings for first six months 1950 were estimated at \$2,826,000, which is at the rate of \$1.07 per share. Consolidated earnings for the six months ended June 30, 1951, is at the rate of \$1.23 per share on the shares outstanding as of June 30th, 1951. U.S. and Canadian income taxes (no excess profits taxes required) were approximately \$473,000 higher for the second quarter, and \$1,066,000 higher for the first six months of 1951 as compared with the same periods of 1950.

Between 1950 and 1951 periods, you will observe that in the hands of the public there were approximately 340,000 less shares.

Have you tried to purchase any theatres during the past year, or have you tried to take over any theatre leases, and found that the owners, or lessees were handing out bargain deals, because this industry was going-down-hill? True or False?

EXCLUSIVE CANADIAN DISTRIBUTORS

for



ASHCRAFT LAMPS

... always first
in Lamp Development

The Super G-70 Ashcraft Lamp is made from a new principle in mechanism design and produces a constant, brilliant white light over an extremely wide range.

Everything for the THEATRE

- Northern Electric and R.C.A. Sound Systems
- Century and Motiograph
- Projector Mechanisms
- Ashcraft Lamps
- Starke "CYCLORAMIC" and R.C.A. Snowwhite Screens
- Rosskote Lens • Golde Stereopticons
- Booth Stools • Booth Tables
- Film Cabinets
- Theatre Chairs

Sales and Service

A NATIONAL THEATRE SERVICE

DOMINION Sound Equipments LIMITED

Head Office—4040 St. Catherine Street
West, Montreal, Que.

Branches at—Halifax, Saint John, Quebec,
Toronto, Winnipeg, Regina, Cal-
gary, Edmonton, Vancouver.

SHOWMEN! SEND YOUR ENTRIES IN NOW!

RAY PRESENTS

(Continued from Page 3)

On August 1, 1950, the Department of Commerce issued a statement named, "Tentative List of Essential Activities." On page 6 of this statement was found the following "Major Group 78—Motion Pictures—includes establishments producing and distributing motion picture films, exhibiting motion pictures in commercially operated theatres, and furnishing services to the motion picture industry."

On April 8, 1951, the Department of Commerce issued a statement "List of Essential Activities." This statement amended the statement of August 1, 1950, and excluded the motion picture industry from the category of "essential activities."

The present and past performances of this industry in war and peace merits the essential classification, and it is from such exclusion, as an Essential Activity Classification, that the Council of Motion Picture Organizations is directing its appeal to the Department of Commerce.

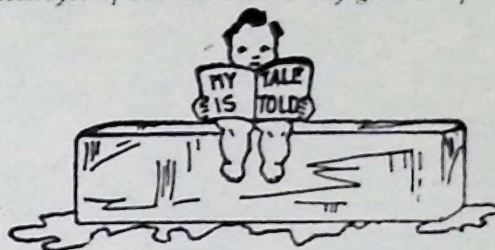
WE HEAR various stories coming out of Germany which tell us that some of the Nazi Master-Race prototypes, who escaped the extermination, which was the fate of millions of innocent people, are again showing power with that cunning persuasiveness of fantastic lies which can stretch the elasticity of truth to such a degree,

that the very enormity of its size makes such lies appear believable to the people who have a habit of quoting, "Where there is smoke, there must be a fire."

Because a person enjoys symphonic music and orchestras, or the work of great painters is no indication that such a person is either good or civilized. You will recall that a vile, inhumane beast, in the form of a man, went into a rhapsody in listening to Wagnerian music.

I am thinking of the degradation of civilization during the Hitler nightmare, and hoping that no member of our industry will, with or without intent, help to wrap a magic cloak around the form of the Monster Hitler.

As an example, why must we have a picture by the name of, *The Magic Face*, even if the story refers to a man who helped to destroy Hitler, and because he looked like Hitler impersonated him? Two-Headed Beast would be more appropriate than giving to this arch-destroyer of our civilization any glamor of magic.



Empire-Universal Announces 41 Pictures — Technicolor Predominating

UNIVERSAL-International embarked last week upon the most intensive promotional period in its history when it held premieres of seven pictures from coast-to-coast lately, backed by the personal appearances of stars, featured players and special personalities, David A. Lipton, Vice-President in Charge of Advertising and Publicity, announced.

U-I's widely-heralded "Bright Victory," starring Arthur Kennedy and Peggy Dow, had its premiere at the Victoria Theatre in New York on Tuesday, July 31st, climaxing one of the most comprehensive advance screening campaigns in U-I's history. Bayard Kendrick, author of the novel "Lights Out," upon which "Bright Victory" is based, has been aiding in the advance promotion of the picture which is set to open for pre-release engagements in Washington, Chicago and San Francisco during August.

Augst 3rd saw the world premiere of "Little Egypt" in Technicolor starring Mark Stevens and Rhonda Fleming at the Chicago Theatre in Chicago with the two stars making personal appearances and aiding in the advance promotion.

In Canada Empire-Universal, which releases U.I. films, announced at its recent convention in Montreal a release schedule of 41 pictures — 15 specials and 26 in other groups.

Here are the specials:

Ma and Pa Kettle at the Fair, Marjorie Main and Percy Kilbride; Bright Victory, Arthur Kennedy and Peggy Dow; Francis Goes to the Races. Donald O'Connor and Piper Laurie; Flame of Araby (Technicolor), Maureen O'Hara, Jeff Chandler; It's a Man's World (Tentative title); Little Egypt, Mark Stevens, Rhonda Fleming; Lady

from Texas (Technicolor), Howard Duff, Mona Freeman; The Cave, (Technicolor), McDonald Carey and Alexis Smith; Golden Horde (Technicolor), Ann Blyth, David Farrar; Cimarron Kid (Technicolor), Audie Murphy, Beverly Tyler; Treasure of Franchard (Technicolor), William

Powell, Julia Adams; Battle of Apache Pass (Technicolor), Jeff Chandler, Betty Tyler, John Lund.

Son of Ali Baba (Technicolor), Tony Curtis, Piper Laurie. The others are Cattle Drive, (Technicolor), Joe McCrea, Dean Stockwell; One Never Knows, Dick Powell, Peggy Dow; The Lady Pays Off, Linda Darnell, Stephen McNally; Oh Baby; Meet Danny Wilson, Frank Sinatra, Shelley Winters; Raging Tide, Shelley Winters, Richard Conte; Bronco Busters (Technicolor), John Lund; Weekend with Father, Van Heflin, Patricia Neal; The Door, Charles Laughton, Boris Karloff.

Here Come the Nelsons, Ozzie and Harriet Nelson; Reunion in Reno, Mark Stevens, Peggy Dow.



A testimonial dinner was given in honor of Paul Nathanson at the Empire-Universal convention in Montreal. Head table guests were, left to right: Bill Singleton, Gordon Dahn, Johnny Ganetakes, W. Trow, Lea Choquette, A. W. Perry, George Ganetakes, Paul Nathanson, the Hon. Paul Martin, George Beeston and Alec Adilman.

Views and Reviews

JACKIE ROSS

THAT'S MY BOY (Paramount) with Dean Martin and Jerry Lewis and featuring Eddie Mayhoff.

Nobody knows how these things happen but, without warning, it looks like Hal Wallis and Paramount have come up with the best comedy of the year to date. Martin and Lewis have left their vaudeville and television routines far behind and, in **THAT'S MY BOY**, they are real and very, very funny people. It's been so long since a comedy in which comics were just funny people and not characters that one views **THAT'S MY BOY** with a kind of wonder. The picture (and this is probably sacrilege) puts one in mind of the old Chaplin-style comedies.

Lewis is, of course, the sad sac. Born of two widely athletic parents, he is a weak, ineffective hypochondriac. His father (Eddie Mayhoff) is disgusted and hires Dean Martin — the all-American boy — to re-create the boy in his image. Eventually, it all works out but not before Lewis and Mayhoff parade through five reels of uninterrupted hilarity.

I suppose that you might call **THAT'S MY BOY** a satire since it certainly does let loose a pretty devastating blast at certain hallowed American traditions. However, as in *Born Yesterday*, the satire aspect is so overlaid with wit that it's as easy to take as sugar-coated pills.

From time to time, Lewis is so sad that he tugs away at your tear-glands. But then, of course, that's what makes him so funny when he's funny. There are certain scenes of him on the football field and one of best tradition of pantomime. It seems strange to be talking about what will undoubtedly be a smashing commercial such as him doing the Charleston that are in the cess and was intended to be so in such terms as these. But, after all, a really good comic has the broadest appeal of all so it won't really be a surprise to hear that, after they have seen **THAT'S MY BOY**, the arty critics line up with the teenagers in voting Jerry Lewis one of their favorite people in the movies.

VANCOUVER NEWS

JACK DROY

Three former professional hockey players are interested in the outdoor theatre being built near Red Deer, Alberta, having invested \$25,000. The Drive-in, which is midway between Calgary and Edmonton, is expected to be open this month. Charles Chaplin, United Artists' Canadian General Manager, was a Vancouver visitor, conferring with his B.C. manager, Harry Woolfe. Ann Thompson, Park theatre manager is on vacation. Ivan Ackery, Orpheum theatre manager, is on a fishing trip upcoast.

The new manager at the International Cinema, Dick Letts, who came from the Strand Theatre at Trail, had been with Famous Players since 1939, when he started at the Kerrisdale theatre in Vancouver.

TRADE headlines



Movie Time U.S.A. is the all-industry Compo slogan for Movie Campaign in October and November.

Consolidated Theatres (Montreal) remodels His Majesty and acquires three additional theatres, one in construction for all-French language pictures.

Mr. & Mrs. Alex Adilman and Mr. & Mrs. Arthur Hirsch were recent visitors in Toronto.

The 11th Annual Digest Showmanship Contest now in progress. Send Campaigns to Digest Showmanship Contest Editor — Contest closes Aug. 31st midnight, 1951.

For Canada's box-office campaign, sponsored by Industry's Council, The Digest suggests, *Movie Time In Canada* — or it's *Movie Time For Canada*, or *There's no time like Movie Time*, or *For a Good Time try Movie Time*.

20th Fox Mr. Belvedere Rings The Bell and Monogram's, *Let's Go Navy*, double features at Chinese, Uptown, Loyola, Wiltshire and Downtown Theatres Los Angeles.

Realart franchise holders to get 10 pictures annually from Jack Broder productions which will be exploitation pictures mainly.

Chicago reports RKO's *Kon Tiki* breaking Surf house-record and *Alice In Wonderland* at Palace giving best week in years, ahead of *Cinderella* for a \$40,000 week-top.



KROGER BABB'S PARTY . . . producer "KAY BEE" entertains conventioners in the Mayfair Room, Sea Breeze Hotel, Buckeye Lake, Ohio, following the screening of "Krog's" latest road-show attraction "Secrets Of Beauty" starring Hollywood's dean of beauty experts, Ern Westmore. At the table, (clock-wise) George Altman, Doug. Rosen, Larry Stephens, Mrs. Jack Thomas, Jack Thomas, Hallmark's general manager and a Westmore "beauty".

SHOWMEN! SEND YOUR ENTRIES IN NOW!

CAPITAL STORY

By BILL McLAUGHLIN

Pictures are better than ever. New product is arriving early as we go into the final two weeks of summer with such quality entertainment as *The Thing* from another world, *Cyrano de Bergerac*, *The Frogmen* and *Strangers on a Train*. It is a pleasure

to report that the general rule of showing lame ducks during the so-called dog days of the summer months was broken this season, and to note that Ottawa fans have shown their appreciation of the new policy by generous patronage.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Second week. *Alice in Wonderland* (RKO) Technicolor.

LOEW'S
Third week. *Excuse My Dust* (MGM) Technicolor with Red Skelton and Sally Forrest.

UPTOWN
Mark of Renegade (E-U) Technicolor with Ricardo Montalban and Cyd Charisse.

SHEA'S & EGLINTON
Second week. *On Moonlight Bay* (WARNER) Technicolor with Doris Day and Gordon MacRae.

UNIVERSITY & NORTOWN
Teresa (MGM) with Pier Angeli and John Ericson.

ODEON-CARLTON
The Secret of Convict Lake (20th-Fox) with Gene Tierney and Glenn Ford.

HYLAND
14th week. *The Browning Version* (JARO) with Michael Redgrave.

VICTORIA
Second week. *Fabiola* (IFD) with Michele Morgan.

TOWNE CINEMA
M (Col.) with David Wayne and Luther Adler.

MONTREAL

CAPITOL
The Frogmen (20th-Fox) with Richard Widmark and Dana Andrews.

LOEW'S
Eighth Week. *The Great Caruso* (MGM) Technicolor with Mario Lanza and Ann Blyth.

PALACE
Take Care of My Little Girl (20th-Fox) Technicolor with Jeanne Crain and Dale Robertson.

SNOWDON-OUTREMONT
Mark of the Renegade (E-U) Technicolor and Twin Beds (UA).

PRINCESS
Second Week. *Cyrano de Bergerac* (UA) with Jose Ferrer and Mala Powers.

ORPHEUM
Second Week. *Two of a Kind* (Col.) and Pier 23 (Cardinal).

IMPERIAL
Fort Worth (WB) Technicolor with Randolph Scott and David Brian.

AVON-STRAND
I Was an American Spy (Mono.) and Blue Blood (Mono.) Cinecolor.

LA SCALA
Le Chant de l'Alouette (Alliance) and Devant Lui Tout Rome Tremblait (Alliance).

ELECTRA
Perdu Dans Les Tenebres (Alliance) and La Vie Recommence (Alliance).

WINNIPEG

CAPITOL
Dear Brut (Para.) with Mona Freeman and Billy De Wolfe.

LYCEUM

Passage West (Para.) Technicolor with John Payne and Dennis O'Keefe.

MET

Second Week. *Show Boat* (MGM) Technicolor with Kathryn Grayson and Howard Keel.

ODEON

Cyrano de Bergerac (UA) with Jose Ferrer and Mala Powers.

GAIETY

Sixth Week. *The Great Caruso* (MGM) Technicolor with Mario Lanza and Ann Blyth.

DOMINION

The Admiral Was A Lady (U-A) and Experiment Alcatraz (RKO).

GARRICK

Brute Force (E-U) with Burt Lancaster and Hume Cronyn.

RIALTO

Desert Gold (Para.) and Wildfire (WB).

VALOUR

The Rocking Horse Winner (JARO) with Valerie Hobson and John Howard Davies.

VANCOUVER

VOGUE

The First Legion (UA) with Charles Boyer.

STUDIO

The Lost One (Col.)

CAPITAL

Second week. *Show Boat* (MGM) Technicolor with Kathryn Grayson and Howard Keel.

STRAND

Night Into Morning (MGM) with Ray Milland.

ORPHEUM

That's My Boy (Para.) with Dean Martin and Jerry Lewis.

INTERNATIONAL CINEMA

Kind Lady (MGM) and Half Angel (20th-Fox).

PLAZA

Hollywood Story (E-U) and The Kangaroo Kid (UA).

PARADISE

Abilene Town (Alliance) and Jamaica Inn (Alliance).

CALGARY

CAPITOL

The Frogmen (20th-Fox) with Richard Widmark and Dana Andrews.

PALACE

The Guy Who Came Back (20th-Fox) and Tampico (20th-Fox).

GRAND

Only the Valiant (WB) with Gregory Pack and Barbara Payton.

UPTOWN

Mask of the Avenger (Col.) Technicolor with John Derek and Jody Lawrence.

STRAND

Fort Worth (WB) Technicolor with Randolph Scott and David Brian.

SAINT JOHN

CAPITOL

Up in Arms (Para.) and They Got Me Covered (Para.)

A well-planned advertising campaign by manager Henry Marshall paid off at the Regent Theatre where *The Thing* played to a capacity opening week, and was held over for a second stanza.

Casey Swedlove, owner and operator of the popular Linden neighborhood theatre, provided a real red pony to give the youngsters free rides around the district after they attended performances of the Red Pony on the screen. The unusual stunt attracted droves of kids to the Beechwood Avenue Theatre.

Jean Cavall, better known in Ottawa as Johnny Cawthray and featured player in several J. Arthur Rank Organization film productions, was guest speaker at the Lion Club luncheon. Mr. Cavall entertained members with reminiscences of the studio, radio, stage and several songs.

Ottawa's Canadian Repertory Theatre Company still looking for a theatre to stage their plays. Company had to leave La Salle Academy Playhouse at end of last season, and are having difficulty in finding a new home. May have to disband after operating here continuously for four seasons.

Maritime News

By ALICE L. FAIRWEATHER

Everyone is vacationing these days, including your Maritime correspondent, Miss Alice Fairweather, who is spending a few days at Shediac, New Brunswick. Sam Kunitzsky, Montreal manager for United Artists with his wife, is being welcomed back to the home city—they are spending a vacation between Grand Bay and Saint John. Sam reports that he enjoys life in the larger metropolis but is still happy to return to foggy Saint John for a visit. At the same time his brother-in-law, George Heiber, Toronto manager for United Artists, with his wife and young daughter also visited Saint John and Pemenac — while Mrs. Charles Chaplin, wife of United Artists' general manager (and, another brother-in-law) with their young son, also visited the home city. This is a very unique family

Mr. Harold Gaudet of the Capitol theatre, Summerside, P.E.I., spent a few days in Saint John — Mr. Reg Pope also has been in Saint John booking pictures for his new Drive-In outside Summerside, which opened August 7th.

PARAMOUNT

Ace in the Hole (Para.) with Kirk Douglas and Jan Sterling.

STRAND

Cavalry Scout (Mono.) Technicolor and Ghost Chasers (Mono.).



THEY'RE
Dynamite!

Sensational story of
CLAIRE PHILLIPS,
famed espionage agent...
only woman ever awarded
the Medal of Freedom on
the recommendation of
General MacArthur!
Her daring
rocks the
screen!

GENE EVANS
Electrifying new
star discovery in the
terrific kind of role
that won him fame!

**was an
AMERICAN
SPY"**

From the Startling Story in
READER'S DIGEST!

AN ALLIED ARTISTS PICTURE
Starring **ANN DVORAK • GENE EVANS**
with DOUGLAS KENNEDY • RICHARD LOO • LISA FERRADAY • PHILIP AHN

With a Prologue and Epilogue by **GENERAL MARK W. CLARK** CHIEF OF ARMY FORCES

Produced by **DAVID DIAMOND** Directed by **LESLEY SELANDER** • Screenplay by...

